Twelve Popular Old

Rounds of France

Brought out Anew

for the enjoyment
of children
and the delight of simple souls

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TWELVE POPULAR OLD ROUNDS OF FRANCE

Twelve Popular Old
Rounds of France

The settings of the pretty tunes
made by
GUSTAVE FERRARI

The pictures and the ornaments
drawn by
PAUL THÉVENAZ

The englished doggerels
done by
CARL ENGEL

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Gwendoline and Cyril McCormack

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May these little rounds give as much pleasure to the children who sing them, as they gave me, when I gathered and arranged them.

I wish, above all else, that these songs, with their eternal youth and freshness, will help to make the children of this country love more and more that beautiful land, France, which will live forever and remain everlastingly young.

C. Ferrari

The Youngest Married First

La cadette mariée avant l'ainée

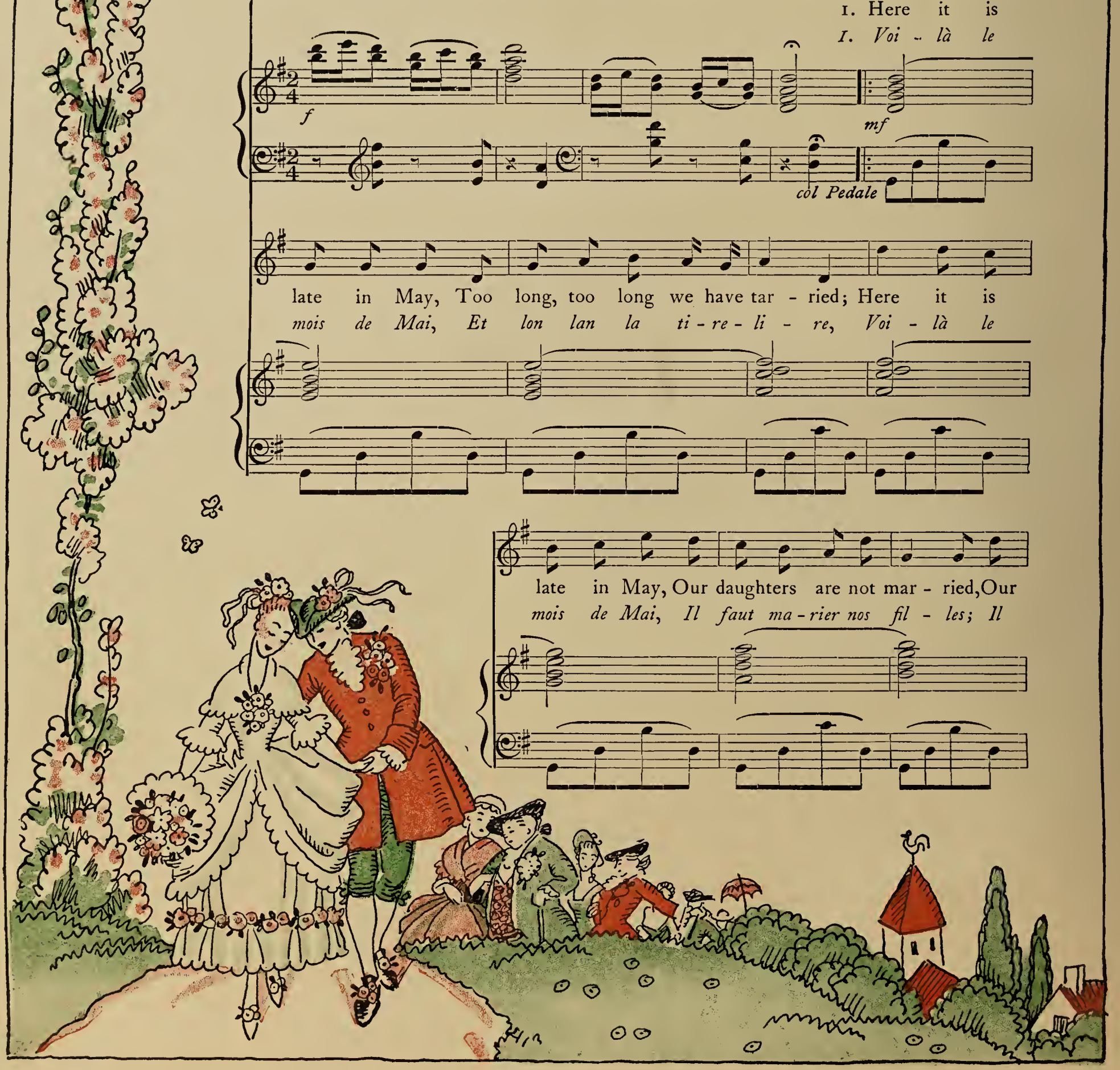
Con moto

:8: *mf*

1. Here it is late in May, Too long, too long we have tar - ried; Here it is late in May, Our daughters are not mar - ried, Our

1. Voi - là le mois de Mai, Et lon lan la ti - re - li - re, Voi - là le mois de Mai, Il faut ma - rier nos fil - les; Il

f *mf* *col Pedale*



daugh-ters are not mar - ried, Our daugh-ters are not mar - ried. 2. Which should get

faut ma - rier nos fil - les, Il faut ma - rier nos fil - les. 2. La - quell' ma -

mar-ried first? The ti - ny one or the strong one? Which should get married first? The old one or the

ri'-rons-nous? Et lon lan la ti - re - li - re, La - quell' ma -ri'-rons-nous? La grande ou la pe -

young one? The old one or the young one? The old one or the young one?

ti - te? La grande ou la pe - ti - te, La grande ou la pe - ti - te?

3. Please let me have the young, If on - ly I could en-tice her, Please let me have the young, She

3. *La pe - tit', s'il vous plait, Et lon lan la ti - re - li - re, La pe - tit', s'il vous plait, Ell'*

is by far the ni - cer, She is by far the ni - cer, She is by far the ni - cer.

est la plus gen - til - le. Ell' est la plus gen - til - le, Ell' est la plus gen - til - le.

f

4. Up - stairs the old - er goes, Quite pain'd by such an ex-clu - sion. Up - stairs the old - er goes, To

4. La grand' monte à sa chambre, Et lon lan la ti - re-li - re, La grand' monte à sa chambre Et

p

D.S. ff

weep with much profusion. To weep with much pro-fu-sion, To weep with much pro-fu - sion. 9. Here it is

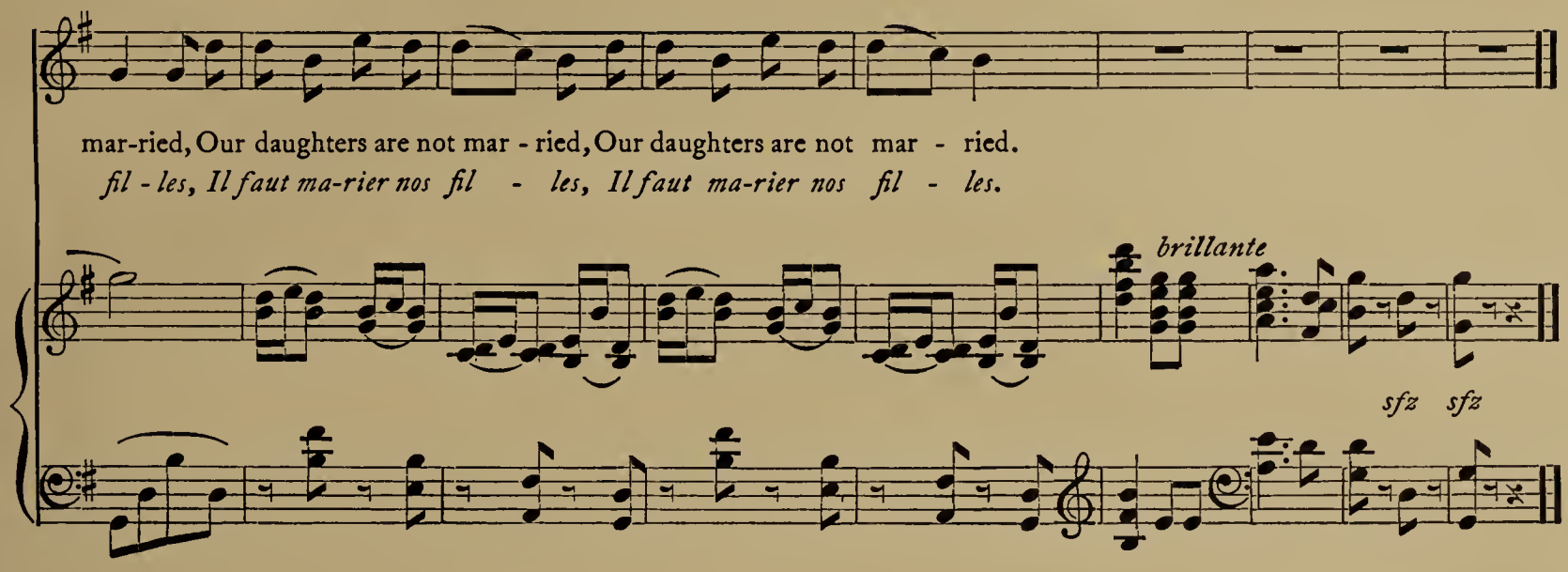
se met à pleu - rer. Et se met à pleu - rer, . . Et se met à pleu-rer. . . 9. Voi - là le

f

ff sempre

late in May, Too long, too long we have tar- ried; Here it is late in May, Our daughters are not

mois de Mai, Et lon lan la ti - re - li - re, Voi - là le mois de Mai, Il faut ma - rier nos



5

Father goes after her,
And up the stairs he is creeping;
Father goes after her:
"My child, why are you weeping?" **etc.**

5

Son père monte aussitôt:
Et lon lan la, tirelire;
Son père monte aussitôt:
"*Pourquoi pleures-tu, ma fille?*" ***etc.***

6

"My sister is to wed,
The thought of it makes me tingle;
My sister is to wed
And I shall be left single." etc.

6

"*On marie ma p'tit' soeur,*
Et lon lan la, tirelire;
On marie ma p'tit' soeur
Et moi je reste fille." *etc.*

7

"Don't weep, I beg of you,
And don't lose courage, my honey;
Don't weep, I beg of you,
We'll find you one with money." **etc.**

7

"*Ne pleure pas, ma fill',*
Et lon lan la, tirelire;
Ne pleure pas, ma fill'
On te mariera riche." ***etc.***

8

"You'll get six bags o' beans,
In lieu of offerings dotal;
You'll get six bags o' beans
Which makes a handsome total." etc.

8

"*Avec six bottes d'oignons,*
Et lon lan la, tirelire;
Avec six bottes d'oignons
Et deux liards de pommes cuites." ***etc.***

With Rosemary and Marjoram

Les compagnons de la Marjolaine

Con moto

p

1. Who walks a - long the par - a - pet? (With rose - ma - ry —— and mar - jo -
1. *Qu'est-ce qui pass' sur les ram-parts? (Le ro - ma - rin de la mar - jo -*

col pedale

ram) Who walks a - long the par - a - pet? (Oh, hey!)
lai - ne) Qu'est - ce qui pass' sur les ram - parts? (Sur gué!)

8.....

mf

2. It is a girl on mar - riage set, (Sweet rose - ma - ry — and mar - jo -

2. C'est u - ne fill' à ma - ri - er, (Le ro - ma - rin de la mar - jo -

mf

ram) It is a girl on mar - riage set. (Oh, hey!)

lai - ne) C'est u - ne fill' à ma - ri - er. (Sur gué!)

p

3. We have no girl to give a - way, (Sweet rose - ma - ry — and mar - jo -

3. A ma - ri - er n'en a - vons pas, (Le ro - ma - rin de la mar - jo -

p

ram) We have no girl to give a - way. (Oh, hey!)

lai - ne) A ma - ri - er n'en a - vons pas. (Sur gué!)

mf

4. You have most charm-ing ones, they say, (Sweet rose - ma - ry —— and mar - jo -

4. On a dit que vous en a - viez, (Le ro - ma - rin de la mar - jo -

mf

ram) You have most charm - ing ones, they say. (Oh, hey!)

lai - ne) On a dit que vous en a - viez. (Sur gué!)

f

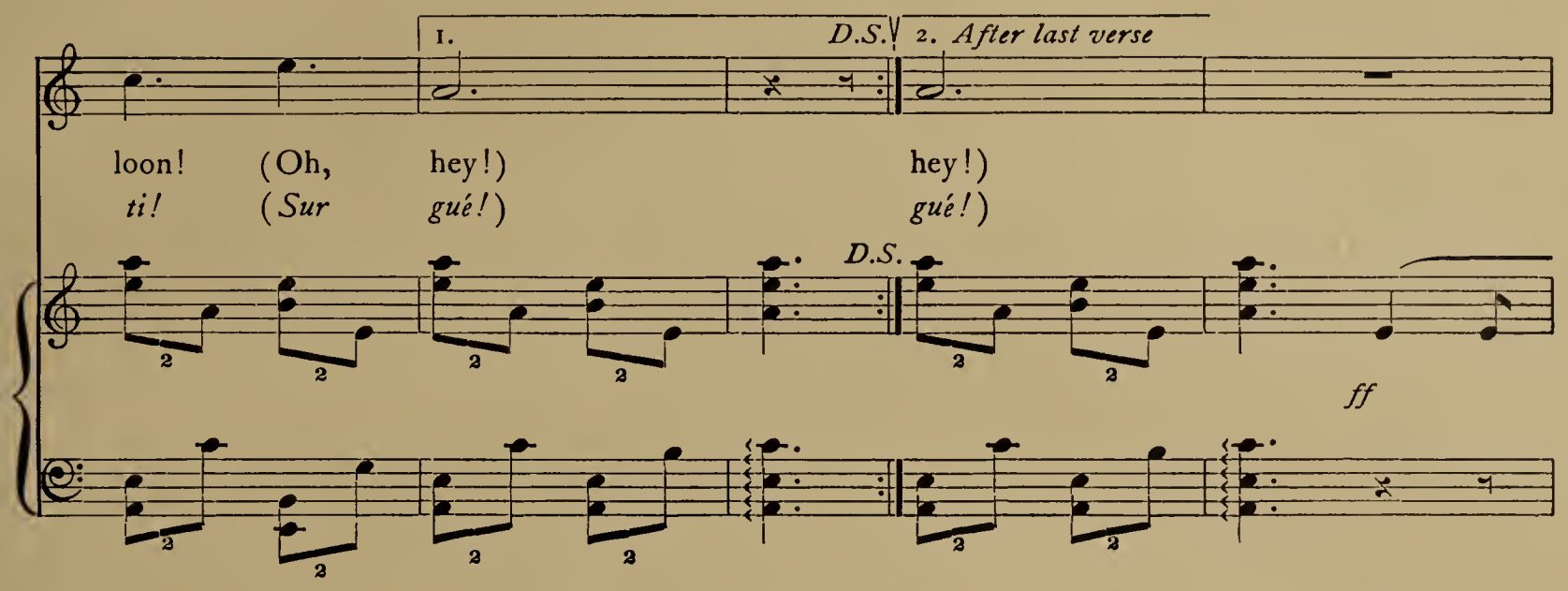
5. Who - ev - er said so is a loon! (Sweet rose - ma -

5. C'lui qui l'a dit en a men - ti! (Le ro - ma -

f

ry —— and mar - jo - ram) Who - ev - er said so is a

rin de la mar - jo - lai - ne) C'lui qui l'a dit en a men -



6
Call again Sunday afternoon,
(Sweet rosemary and marjoram)
Call again Sunday afternoon.
(Oh, hey!)

7
I'm on my way around fair France,
(Sweet rosemary and marjoram)
I'm on my way around fair France.
(Oh, hey!)

8
Here it is Sunday, what a chance!
(Sweet rosemary and marjoram)
Here it is Sunday, what a chance!
(Oh, hey!)

9
I have returned and come to call,
(Sweet rosemary and marjoram)
I have returned and come to call.
(Oh, hey!)

10
Take then the fairest one of all,
(Sweet rosemary and marjoram)
Take then the fairest one of all.
(Oh, hey!)

6
Venez dimanche après-midi
(Le romarin de la marjolaine)
Venez dimanche après-midi.
(Sur gué!)

7
Je m'en vais fair' mon tour de France
(Le romarin de la marjolaine)
Je m'en vais fair' mon tour de France.
(Sur gué!)

8
Nous somm's dimanche après-midi
(Le romarin de la marjolaine)
Nous somm's dimanche après-midi.
(Sur gué!)

9
Bonjour, Madam', m'v'là revenu
(Le romarin de la marjolaine)
Bonjour, Madam', m'v'là revenu.
(Sur gué!)

10
Prenez la plus joli' de tout's
(Le romarin de la marjolaine)
Prenez la plus joli' de tout's.
(Sur gué!)

Fair Margaret
La Marguerite

Allegro

mf

The Cavalier
Le Franc Cavalier

1. Where will I find fair Mar - ga - ret? Hey
1. Où est la Mar - gue - ri - te? Oh

mp

non - ney, non - ney no! Where will I find fair Mar - ga - ret? Hey non - ney, non - ney

gai, oh gai, oh gai! Où est la Mar - gue - ri - te? Oh gai, franc ca - va -

mp

The Girls

mf Les Fillettes

mf

no! 2. She's hid - ing in her cas - tle, Hey non - ney, non - ney, no! She's

lier. 2. Elle est dans son châ - teau, Oh gai, oh gai, oh gai! Elle

mf

The Cavalier

Le Franc Cavalier

mf

hid - ing in her cas - tle, Hey non - ney, non - ney, no! 3. And may she not be

est dans son châ - teau, Oh gai, franc ca - va - lier. 3. Ne peut - on pas la

mp

mf

seen? Hey non - ney, non - ney no! And

voir? Oh gai, oh gai, oh gai! Ne

The Girls
Les Fillettes

may she not be seen? Hey non - ney, non - ney no! 4. The walls are much too high, Hey
peut - on pas la voir? Oh gai, franc ca - va - lier. 4. Les murs en sont trop hauts, Oh

mf *p*

mf

non - ney, non - ney no! The walls are much too high, Hey non - ney, non - ney
gai, oh gai, oh gai! Les murs en sont trop hauts, Oh gai, franc ca - va -

mp

1 The Cavalier
Le Franc Cavalier
D.S.

2 The Cavalier
Le Franc Cavalier
After last verse

f *f*

no! 5. I'll no! Where will I find fair Mar - ga - ret? Hey non - ney, non - ney
lier. 5. J'en Où est la Mar - gue - ri - te? Oh gai, oh gai, oh

mf

allargando molto

no! Where will I find fair Mar - ga - ret? Hey non - ney, non - ney no!
gai! Où est la Mar - gue - ri - te? Oh gai, franc ca - va - lier.

allargando molto

sfz

	5		5
The Cavalier:	I'll break the topmost stone out,	*Le Franc Cavalier:*	*J'en abattrai un' pierre,*
	Hey nonney, nonney no!		*Oh gai, oh gai, oh gai!*
	I'll break the topmost stone out,		*J'en abattrai un' pierre,*
	Hey nonney, nonney no!		*Oh gai, franc cavalier.*
	6		6
The Girls:	One stone is not enough,	*Les Fillettes:*	*Un' pierre ne suffit pas,*
	Hey nonney, nonney no!		*Oh gai, oh gai, oh gai!*
	One stone is not enough,		*Un' pierre ne suffit pas,*
	Hey nonney, nonney no!		*Oh gai, franc cavalier.*
	7		7
The Cavalier:	Then I'll break out a second,	*Le Franc Cavalier:*	*J'en abattrai deux pierres,*
	Hey nonney, nonney no!		*Oh gai, oh gai, oh gai!*
	Then I'll break out a second,		*J'en abattrai deux pierres,*
	Hey nonney, nonney no!		*Oh gai, franc cavalier.*
	8		8
The Girls:	Two stones are not enough,	*Les Fillettes:*	*Deux pierres ne suffisent pas,*
	Hey nonney, nonney no!		*Oh gai, oh gai, oh gai!*
	Two stones are not enough,		*Deux pierres ne suffisent pas,*
	Hey nonney, nonney no!		*Oh gai, franc cavalier.*
	9		9
The Cavalier:	Then I'll break out a third one,	*Le Franc Cavalier:*	*J'en abattrai trois pierres,*
	Hey nonney, nonney no!		*Oh gai, oh gai, oh gai!*
	Then I'll break out a third one,		*J'en abattrai trois pierres,*
	Hey nonney, nonney no!		*Oh gai, franc cavalier.*
	10		10
The Girls:	Three stones are not enough,	*Les Fillettes:*	*Trois pierres ne suffisent pas,*
	Hey nonney, nonney no!		*Oh gai, oh gai, oh gai!*
	Three stones are not enough,		*Trois pierres ne suffisent pas,*
	Hey nonney, nonney no!		*Oh gai, franc cavalier.*
	11		11
The Cavalier:	I'll break them to the last one,	*Le Franc Cavalier:*	*J'abats la dernièr' pierre,*
	Hey nonney, nonney no!		*Oh gai, oh gai, oh gai!*
	I'll break them to the last one,		*J'abats la dernièr' pierre,*
	Hey nonney, nonney no!		*Oh gai, franc cavalier.*
	12		12
The Girls:	Come in, proud cavalier,	*Les Fillettes:*	*Entrez, beau cavalier,*
	Hey nonney, nonney no!		*Oh gai, oh gai, oh gai!*
	Come in, proud cavalier,		*Entrez, beau cavalier,*
	Fair Margaret is here.		*Et puis vous la verrez.*

Upon the bridge at Nantes

C'est sur le pont de Nantes

Animato molto

mf

1. Up - on the bridge at
1. C'est sur le pont de

rit. *a tempo*

mf *cresc.* *mf*

col pedale

Nantes, tra la la, Up - on the bridge at Nantes, Sits a cock that crows and
Nan - tes, la la, C'est sur le pont de Nan - tes Qu'il y a t'un coq qui

REFRAIN

rit. *f a tempo*

chants, tra la la. La - dies, bet - ter watch lest your far - thin - gale Fly up in - to the
chan - te, la la. Vo - tre co - til - lon vo - le, vol', Mes - da - mes. Vo - tre co - til -

rit. *a tempo*

f

air and a - way you sail! La - dies, bet - ter watch lest your far - thin -
lon vo - le, vo - le - ra. Vo - tre co - til - lon vo - le, vol', Mes -

gale Fly up in - to the air and a - way you sail! 2. The
da - mes. Vo - tre co - til - lon vo - le, vo - le - ra. 2. Qu'il

cock he crows and chants, tra la la, The cock he crows and chants,—— 'Tis a
y a t'un coq qui chan - te, la la, Qu'il y a t'un coq qui chan - te, De -

rit. *mf a tempo*

lit - tle wife he wants, tra la la. La- dies,bet - ter watch lest your far - thin -
man - de femm' à pren - dre, la la. Vo - tre co - til - lon vo - le, vol', Mes -

rit. *a tempo*

mf

mf

gale Fly up in - to the air and a - way you sail! La - dies, bet - ter

da - mes. Vo - tre co - til - lon vo - le, vo - le - ra. Vo - tre co - til -

mf

watch lest your far - thin - gale Fly up in - to the air and a - way you sail!

lon vo - le, vol', Mes - da - mes. Vo - tre co - til - lon vo - le, vo - le - ra.

mp

3. A wife that is his mark, tra la la, A wife that is his mark, But he

3. De - man - de femm' à pren - dre, la la, De - man - de femm' à pren-dre, Il

p

mf

does not want her dark, tra la la. La - dies, bet - ter watch lest your far - thin -

ne veut pas des noi - res, la la. Vo - tre co - til - lon vo - le, vol', Mes -

mp

gale Fly up in - to the air and a - way you sail! La - dies, bet - ter
da - mes. Vo - tre co - til - lon vo - le, vo - le - ra. Vo - tre co - til -

f

watch lest your far - thin-gale Fly up in - to the air and a - way you sail! 4. For
lon vo - le, vol', Mes - da - mes. Vo - tre co - til - lon vo - le, vo - le - ra. 4. Il

when a wife is dark, tra la la, For when a wife is dark,— She is
ne veut pas des noi - res, la la, Il ne veut pas des noi - res, Ell's

f

rit. *ff a tempo*

apt to be a shark, tra la la. La - dies, bet - ter watch lest your far - thin -
ai - ment trop à boi - re, la la. Vo - tre co - til - lon vo - le, vol', Mes -

rit. *a tempo* *ff*

gale Fly up in-to the air and a-way you sail! La-dies,bet-ter watch lest your far-thin-
da-mes. Vo-tre co-til-lon vo-le, vo-le-ra. Vo-tre co-til-lon vo-le, vol', Mes-

gale Fly up in-to the air and a-way you sail!
da-mes, Vo-tre co-til-lon vo-le, vo-le-ra.

mf

5. Of sharks one should fight
5. Ell's ai-ment trop à

mf

shy, tra la la, Of sharks one should fight shy,— And the blondes one should pass
boi-re, la la, Ell's ai-ment trop à boi-re. Il ne veut pas des

rit.

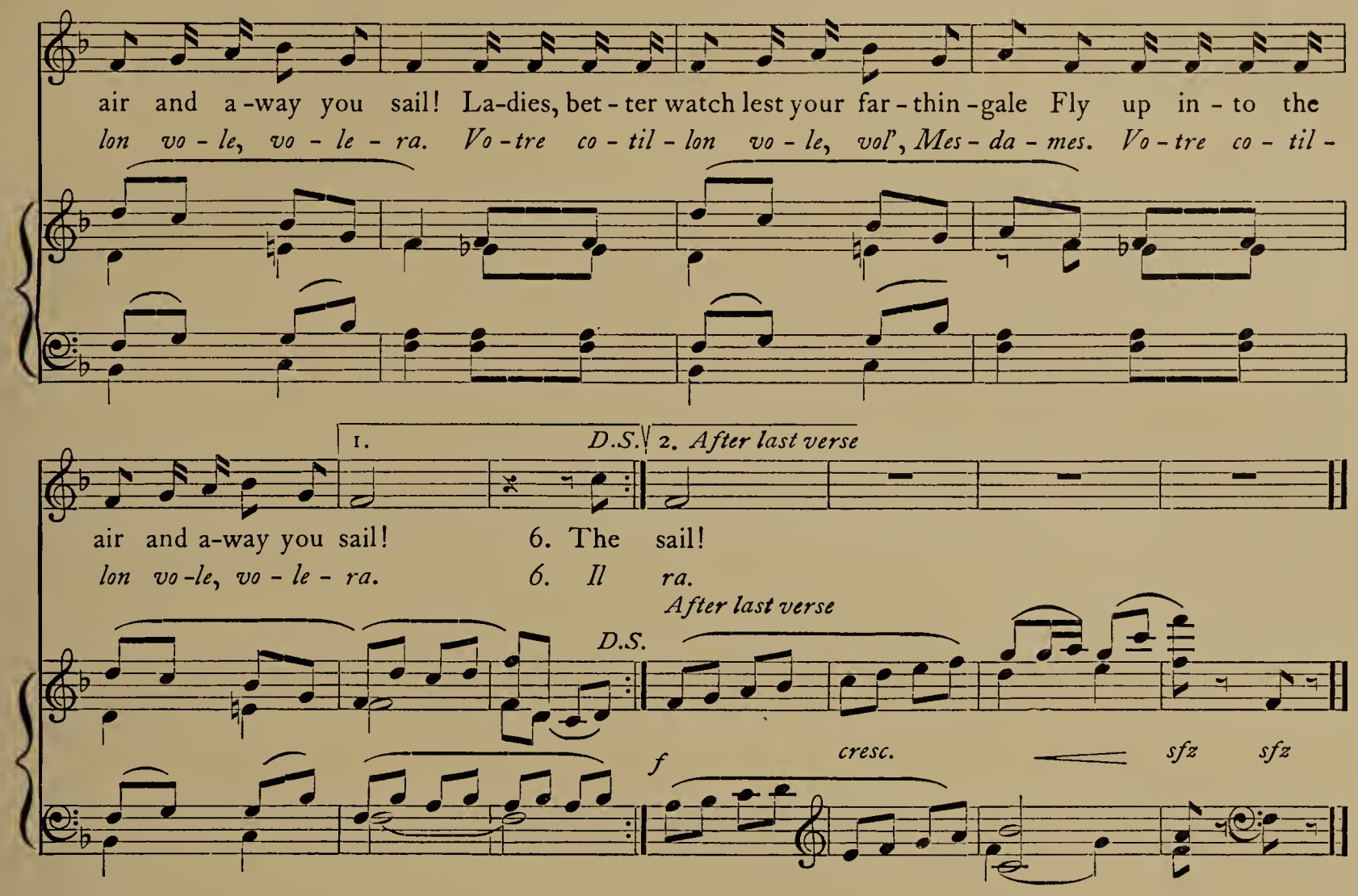
rit.

mf a tempo

by, tra la la. La-dies, bet-ter watch lest your far-thin-gale Fly up in-to the
blon-des, la la. Vo-tre co-til-lon vo-le, vol', Mes-da-mes, Vo-tre co-til-

a tempo

p



6

The blondes one should pass by, tra la la,
The blondes one should pass by
For they're apt to be too sly, tra la la.
Ladies, better watch lest your farthingale
Fly up into the air and away you sail.
Ladies, better watch lest your farthingale
Fly up into the air and away you sail.

7

A blonde may prove too brisk, tra la la,
A blonde may prove too brisk,
While a red one is a risk, tra la la.
Ladies, etc.

8

A red one is a risk, tra la la,
A red one is a risk,
Too much like a basilisk, tra la la.
Ladies, etc.

9

So choose, if you are wise, tra la la,
So choose, if you are wise,
A brunette with hazel eyes, tra la la.
Ladies, etc.

10

Brunettes with hazel eyes, tra la la,
Brunettes with hazel eyes
Evermore will take the prize, tra la la.
Ladies, etc.

6

Il ne veut pas des blondes, la la,
Il ne veut pas des blondes.
Ell's aiment trop le monde, la la.
Votre cotillon vole, vol', Mesdames,
Votre cotillon vole, volera.
Votre cotillon vole, vol', Mesdames,
Votre cotillon vole, volera.

7

Ell's aiment trop [illegible]onde, la la,
Ell's aiment trop le monde.
Il ne veut pas des rouges, la la.
Votre cotillon, etc.

8

Il ne veut pas des rouges, la la,
Il ne veut pas des rouges.
Elles sont trop farouches, la la.
Votre cotillon, etc.

9

Elles sont trop farouches, la la,
Elles sont trop farouches,
Il veut bien des brunettes, la la.
Votre cotillon, etc.

10

Il veut bien des brunettes, la la
Il veut bien des brunettes
Ell's sont l' plus gentillettes, la la.
Votre cotillon, etc.

Ten Girls to Marry

Nous étions dix filles à marier

Allegro

1. We were ten girls, all in a ring, All ten bent on mar - ry -

1. *Nous é - tions dix fill' dans un pré, Tout's les dix à ma - ri -*

* The second voice is optional.

ing; There was An - nie, There was Nan - nie, There was
er; Y'a - vait Di - ne, y'a - vait Chi - ne, Y'a - vait

Bet - ty, There was Hat - ty, Ah, Ah! There were Kate and
Clau - dine et Mar - ti - ne. Ah, Ah! Ca - thri - nett' et

Cath - e - rine! And there was fair Ev - e - lyn, Al - so

Ca - thri - na! Y' a - vait la bel - le Su - zon, La du -

f

lit - tle Dol - ly Quinn; There was Ce - lia Quack - en -

chess' de Mont - ba - zon, Y'a - vait Cé - li - mè - -

rit. *a tempo*

bosh And pret - ty Pol - ly Mack - in - tosh.

ne, Il y' a - vait la Du - mai - - ne!

rit. *(between each verse) a tempo*

D.S.

tosh !

ne!

After last verse

sfz *sfz*

2

There chanced to pass the king's own son,
Greeted all ten, one by one,
Bowed to Annie,
Bowed to Nannie,
Bowed to Betty,
Bowed to Hatty,
Ah, Ah!
Bowed to Kate and Catherine,
And he bowed to Evelyn,
Bowed to little Dolly Quinn,
And to Celia Quackenbosh —
But *kissed* fair Polly Mackintosh.

3

Then, like most all the sons of kings,
He presented them with rings,
One to Annie,
One to Nannie,
One to Betty,
One to Hatty,
Ah, Ah!
One to Kate and Catherine,
He gave one to Evelyn,
One to little Dolly Quinn,
And to Celia Quackenbosh —
But *two* to Polly Mackintosh.

4

And then the scion of the crown
Brought some chairs, and each sat down.
One for Annie,
One for Nannie,
One for Betty,
One for Hatty,
Ah, Ah!
One for Kate and Catherine,
One chair for fair Evelyn,
One for little Dolly Quinn,
And for Celia Quackenbosh —
A *throne* for Polly Mackintosh.

5

The royal heir, after a while,
Sent them off, each with a smile,
Sent off Annie,
Sent off Nannie,
Sent off Betty,
Sent off Hatty,
Ah, Ah!
Sent off Kate and Catherine,
And he sent off Evelyn,
Sent off little Dolly Quinn,
Also Celia Quackenbosh —
But *not* so Polly Mackintosh!

2

Le fils du roi vint à passer;
Tout's il les a saluées:
Salue Dine,
Salue Chine,
Salue Claudine et Martine;
Ah, Ah!
Cath'rinett' et Cath'rina,
Salue la belle Suzon,
La duchess' de Montbazon;
Salue Célimène,
Baise la Dumaine.

3

A tout's il fit un cadeau,
A tout's il fit un cadeau,
Bague à Dine
Bague à Chine
Bague à Claudine et Martine;
Ah, Ah!
Cath'rinett' et Cath'rina,
Bague à la belle Suzon,
La duchess' de Montbazon,
Bague à Célimène,
Diamant à la Dumaine.

4

Il leur offrit de s'asseoir,
Il leur offrit de s'asseoir,
Chaise à Dine,
Chaise à Chine,
Chaise à Claudine et Martine;
Ah, Ah!
Cath'rinett' et Cath'rina,
Chaise à la belle Suzon,
La duchess' de Montbazon,
Chaise à Célimène,
Fauteuil à la Dumaine.

5

Puis tout's il les renvoya,
Puis tout's il les renvoya,
Renvoie Dine,
Renvoie Chine,
Renvoie Claudine et Martine;
Ah, Ah!
Cath'rinett' et Cath'rina,
Renvoie la belle Suzon,
La duchess' de Montbazon,
Renvoie Célimène,
Mais garda la Dumaine.

The unsuited suitor

Veux-tu m'donner ta fille

Animato

1. How are you, Fa - ther Tom? A whole week brim-ful o' laugh-ter! How are you, Fa-ther Tom? I ask you for your daugh-ter,

1. Bon - jour, père' Che - va - lier, Lun - di, Mar - di, la de - ril - le, Bon - jour, père' Che - va - lier, Veux - tu m'don-ner ta fil - le?

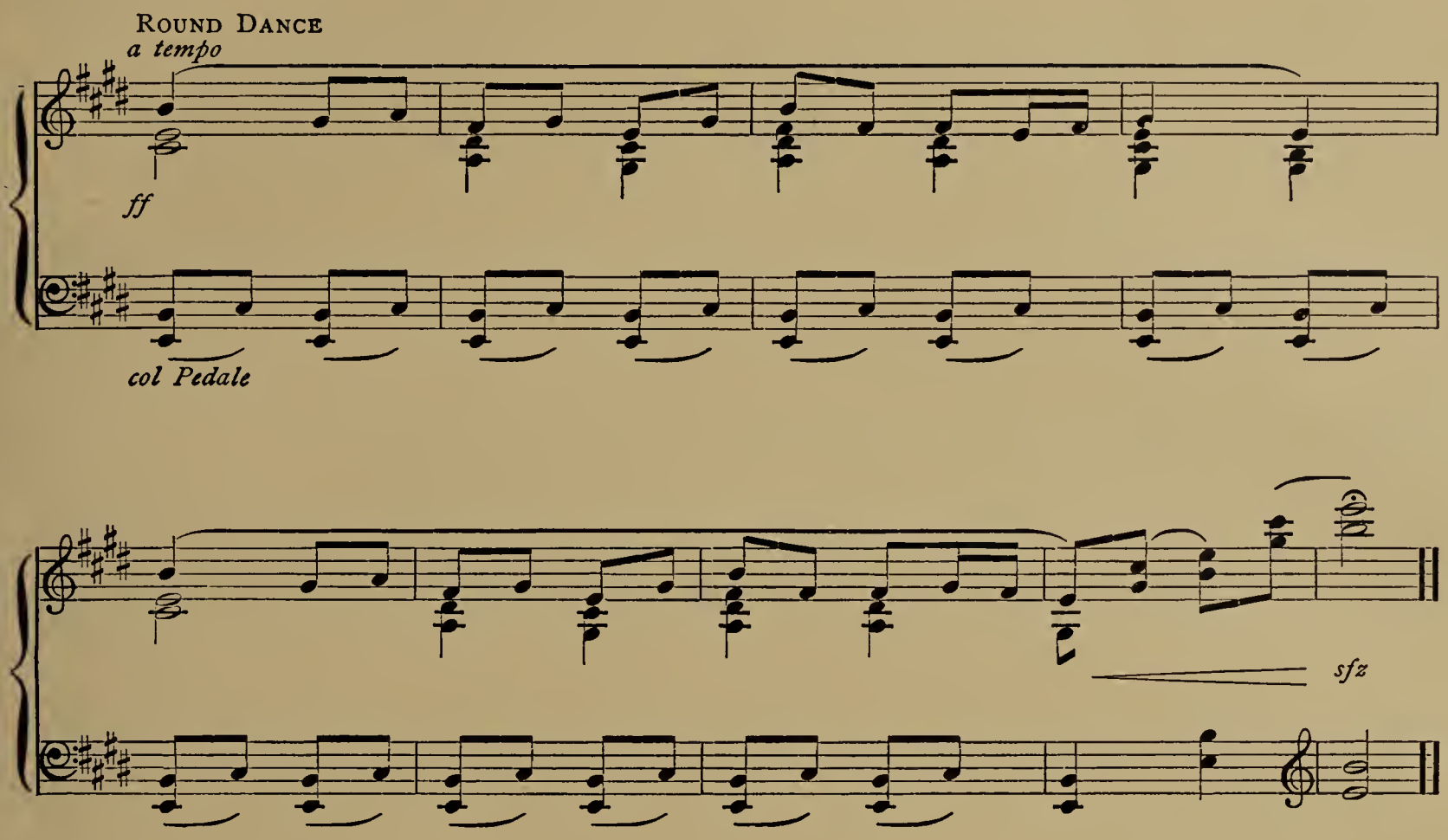
f *mf* (*simile*)

ten. *ten.* *ten.*

I ask you for your daugh - ter, I ask you for your daugh - ter. take her.

Veux - tu m'don - ner ta fil - le? Veux - tu m'don-ner ta fil - le? pi - pe.

rit. *D.S.* *rit. After last verse* *rit.* *rit. After last verse*



2

No, no, you can't have her!
A whole jar brimful o' honey!
No, no, you can't have her,
You haven't any money.

3

You haven't got the price!
A whole chest brimful o' dresses!
You haven't got the price
Of e'en her golden tresses.

4

How are you, Father Tom?
A whole pail brimful o' water!
How are you, Father Tom?
I don't care for your daughter.

5

She isn't fair enough!
A whole pipe brimful o' 'baccer!
She isn't fair enough,
That I should want to take her.

2

Non, non, tu n'l'auras pas,
Lundi, Mardi, la derille,
Non, non, tu n'l'auras pas
Tu n'es pas assez riche.

3

Tu n'as pas le valant,
Lundi, Mardi, la derille,
Tu n'as pas le valant
D'la chev'lur' de ma fille.

4

Bonjour, pèr' Chevalier,
Lundi, Mardi, la derille,
Bonjour, pèr' Chevalier,
Je n'veux point de ta fille.

5

Ell' n' a pas le valant,
Lundi, Mardi, la derille,
Ell' n'a pas le valant
Du tuyau de ma pipe.

Love's Lair

Le château d'amour

Allegretto

mf SOLO

1. I've to make a dis - tant jour- ney, None can say how I may
1. J'ai un long voy- age à fai - re, Je ne sais qui le fe -

f *p*

CHORUS

fare. If I tell the chat-t'ring swal - low, Soon they'll know it ev - 'ry-where. Scent of
ra. Si j'le dis à l'a - lou - et - te Tout le mon - de le sau - ra. La vio -

f

vio - lets in dim din - gles Sweet - ly min - gles with the air.
let - te dou - ble, dou - ble, La vio - let - te dou - ble - ra.

mf SOLO

2. If I tell the chat-t'ring swal - low, Soon they'll know it ev - 'ry-where. There-fore
2. Si j'le dis à l'a - lou - et - te, Tout le mon - de le sau - ra. Ros - si -

p

CHORUS

night - in - gale, sweet sing - er, Go in - stead my word to bear. Scent of
gnol du vert bo - ca - ge, Fai - tes - moi ce plai - sir - là. La vio -

f

vio - lets in dim din - gles Sweet - ly min - gles with the air.
let - te dou - ble, dou - ble, La vio - let - te dou - ble - ra.

SOLO

3. There-fore night - in - gale, sweet sing - er, Go in - stead my word to bear. And the
3. Ros - si - gnol du vert bo - ca - ge, Fai - tes - moi ce plai - sir - là. L'ros - si -

CHORUS

night - in - gale flew on - ward,'Till he came up - on Love's Lair. Scent of vio - lets in dim

gnol prend sa vo - lé - e, Au châ - teau d'a - mour s'en va. La vio - let - te dou - ble,

f

mf SOLO

din - gles Sweetly min-gles with the air.

dou - ble, La vio-let - te dou - ble - ra.

4. And the night -in - gale flew

4. L'ros -si -gnol prend sa vo -

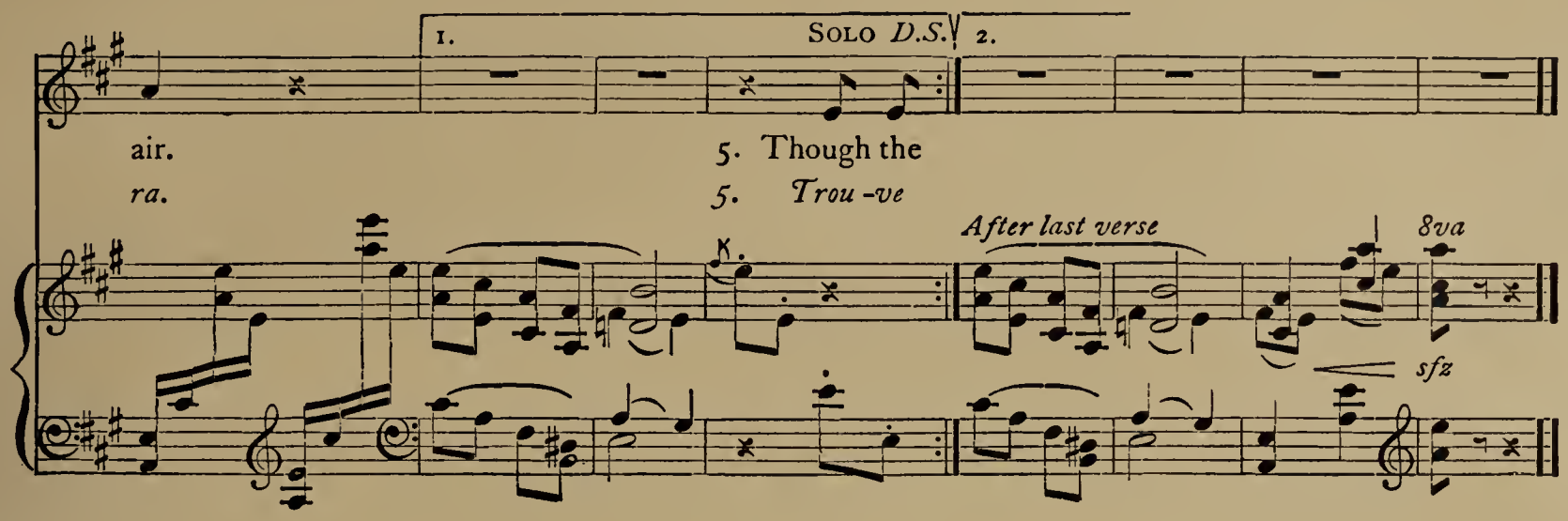
on - ward,'Till he came up - on Love's Lair, Though the doors were lock'd,he en-ter'd Thro' an

lé - e, Au châ-teau d'a-mour s'en va, Trou - ve la por - te fer - mé - e, Par la

f CHORUS

o - pen win - dow there. Scent of vio - lets in dim din-gles Sweet - ly min-gles with the

fe - nêtre il en - tra. La vio - let - te dou - ble, dou - ble, La vio-let - te dou - ble -



5

Though the doors were lock'd, he enter'd
Through an open window there,
And he bow'd his humblest greetings
To a group of ladies fair.
Scent of violets in dim dingles
Sweetly mingles with the air.

6

And he bow'd his humblest greetings
To a group of ladies fair:
"Hail to one and to the other,
Hail to you of golden hair."
Scent of violets, etc.

7

"Hail to one and to the other,
Hail to you of golden hair.
Your belovèd has been wond'ring
If still true to him you were."
Scent of violets, etc.

8

"Your belovèd has been wond'ring
If still true to him you were."
"I've forgotten many another,
Why for this one should I care?"
Scent of violets, etc.

5

Trouve la porte fermée,
Par la fenêtre il entra;
Les dames étaient assises,
Humblement les salua.
La violette double, double,
La violette doublera.

6

Les dames étaient assises,
Humblement les salua.
Le rossignol: Bonjour l'une, bonjour l'autre,
Bonjour la bell' que voilà.
La violette double, etc.

7

Bonjour l'une, bonjour l'autre
Bonjour la bell' que voilà.
Votre ami m'envoi vous dire
Que vous ne l'oubliiez pas.
La violette double, etc.

8

Votre ami m'envoi vous dire
Que vous ne l'oubliiez pas.
La dame: J'en ai oublié bien d'autres,
J'oublierai bien celui-là.
La violette double, etc.

Little Jeannette

Ma Jeanneton

Animato *mf* Solo Chorus

1. Lit - tle Jean - nette has the dain - ti - est feet; Lit - tle Jean -
1. Ma Jean - ne - ton a le pied pe - ti - ton. Ma Jean - ne -

mf *sfz* *mf*

Solo Chorus

nette has the dain - ti - est feet; Lit - tle Jeannette's shoes are al - ways so neat, Lit - tle Jean -
ton a le pied pe - ti - ton. Ma Jean - ne - ton a le mol - let tout rond. Ma Jean - ne -

f *mf*

* Solo Chorus

nette's shoes are al-ways so neat. The dain - ti - est feet, With shoes al-ways neat. The dain - ti - est
ton a le mol - let tout rond. Le pied pe - ti - ton, Le mol - let tout rond. Le pied pe - ti -

*

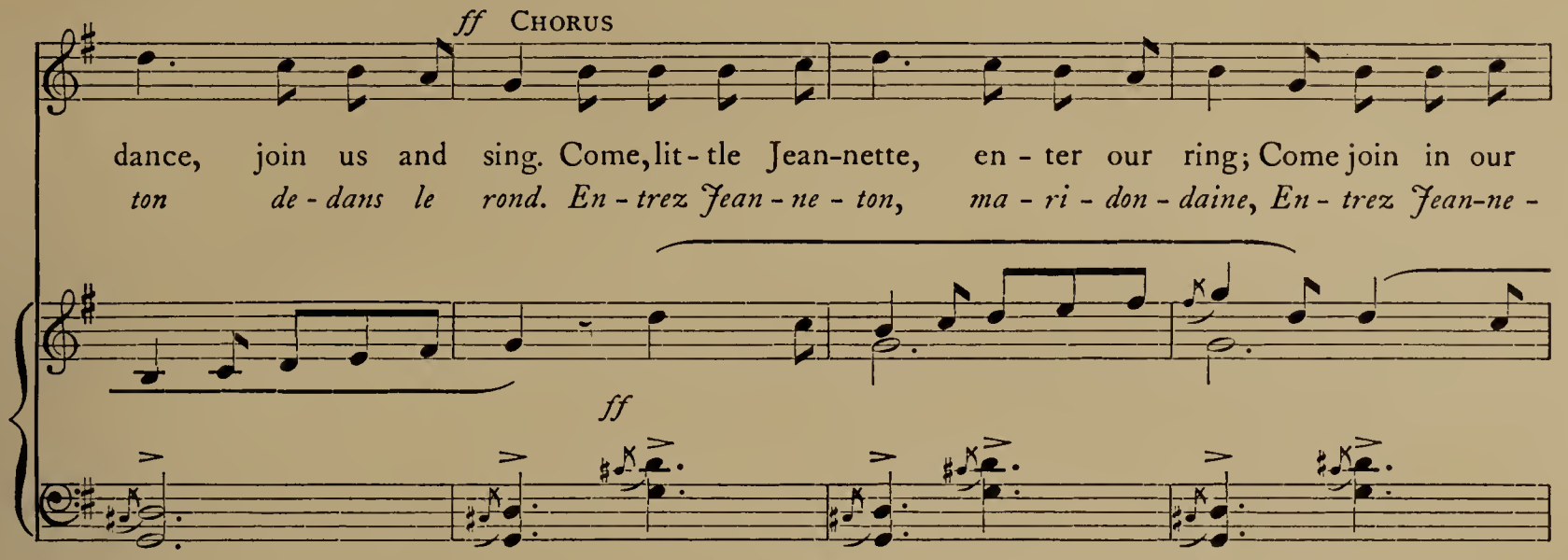
f *ff*

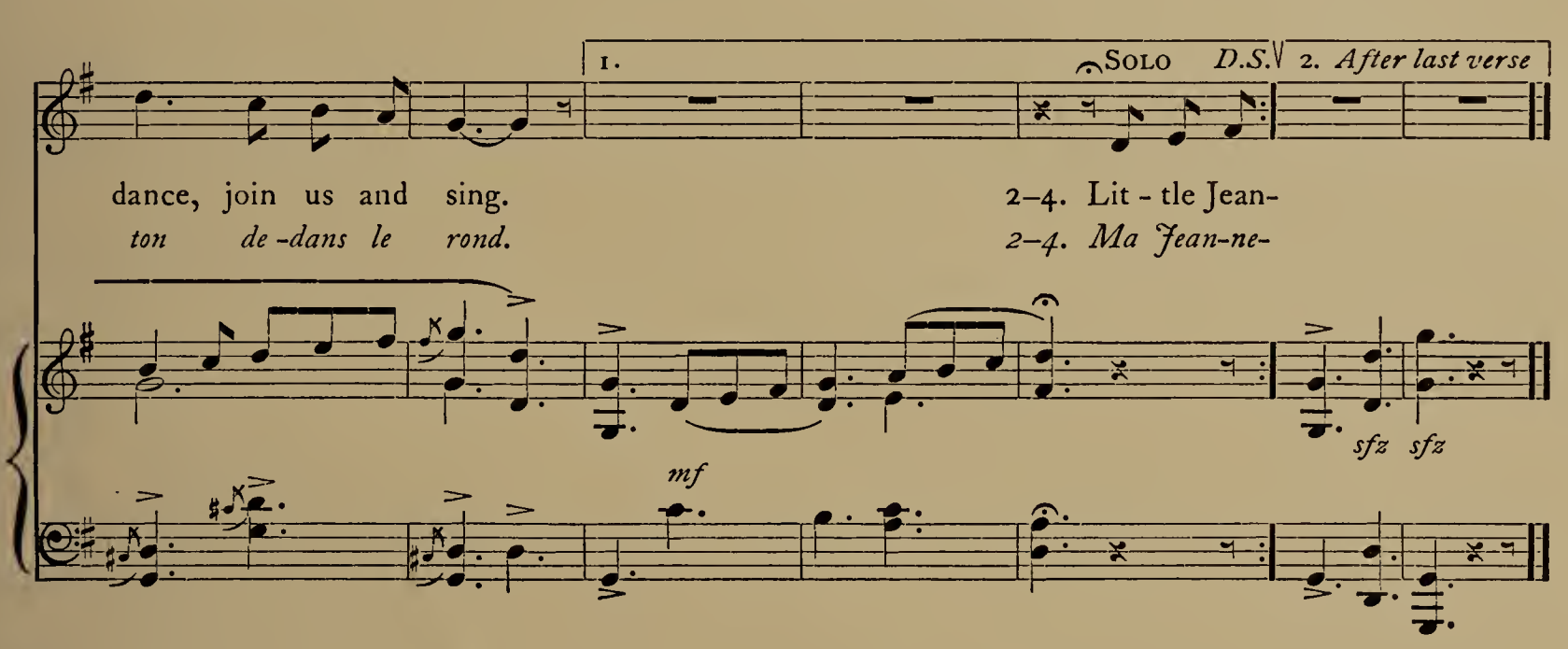
f Solo

feet, With shoes al - ways neat. Come, lit - tle Jean - nette, en - ter our ring; Come join in our
ton, Le mol - let tout rond. En - trez Jean - ne - ton, ma - ri - don - daine, En - trez Jean - ne -

f

* In the 2nd verse repeat *once* from 𝄆 to 𝄇 for the one additional couplet.
" " 3rd " " *twice* " " " " " " two " couplets.
" " 4th " " *three times* " " " " " " three " "





2

SOLO: Little Jeannette has the daintiest feet;
CHORUS: Little Jeannette has the daintiest feet;
SOLO: Little Jeannette's shoes are always so neat;
CHORUS: Little Jeannette's shoes are always so neat;
SOLO: The daintiest feet,
With shoes always neat;
CHORUS: The daintiest feet,
With shoes always neat;
SOLO: Her dear little face
Has exquisite grace.
CHORUS: Her dear little face
Has exquisite grace.
SOLO: Come, little Jeannette, enter our ring,
Come join in our dance, join us and sing.
CHORUS: Come, little Jeannette, enter our ring,
Come join in our dance, join us and sing.

2

Solo: Ma Jeanneton a le pied petiton;
Choeur: Ma Jeanneton a le pied petiton;
Solo: Ma Jeanneton a le mollet tout rond;
Choeur: Ma Jeanneton a le mollet tout rond.
Solo: Le pied petiton,
Le mollet tout rond.
Choeur: Le pied petiton,
Le mollet tout rond.
Solo: Le genou bien fait,
La jambe blanchette.
Choeur: Le genou bien fait,
La jambe blanchette.
Solo: Entrez Jeanneton, maridondaine,
Entrez Jeanneton dedans le rond.
Choeur: Entrez Jeanneton, maridodaine,
Entrez Jeanneton dedans le rond.

3

SOLO: Little Jeannette has the daintiest feet;
CHORUS: Little Jeannette has the daintiest feet;
SOLO: Little Jeannette's shoes are always so neat;
CHORUS: Little Jeannette's shoes are always so neat;
SOLO: The daintiest feet,
With shoes always neat;
CHORUS: The daintiest feet,
With shoes always neat;
SOLO: Her dear little face
Has exquisite grace.
CHORUS: Her dear little face
Has exquisite grace.
SOLO: Her cheeks make you dream
Of peaches and cream.
CHORUS: Her cheeks make you dream
Of peaches and cream.
SOLO: Come, little Jeannette, enter our ring,
Come join in our dance, join us and sing.
CHORUS: Come, little Jeannette, enter our ring,
Come join in our dance, join us and sing.

3

Solo: Ma Jeanneton a le pied petiton;
Choeur: Ma Jeanneton a le pied petiton;
Solo: Ma Jeanneton a le mollet tout rond;
Choeur: Ma Jeanneton a le mollet tout rond.
Solo: Le pied petiton,
Le mollet tout rond.
Choeur: Le pied petiton,
Le mollet tout rond.
Solo: Le genou bien fait,
La jambe blanchette.
Choeur: Le genou bien fait,
La jambe blanchette.
Solo: La gorge jeunette,
Le cou grassouillet.
Choeur: La gorge jeunette,
Le cou grassouillet.
Solo: Entrez Jeanneton, maridondaine,
Entrez Jeanneton dedans le rond.
Choeur: Entrez Jeanneton, maridondaine,
Entrez Jeanneton dedans le rond.

4

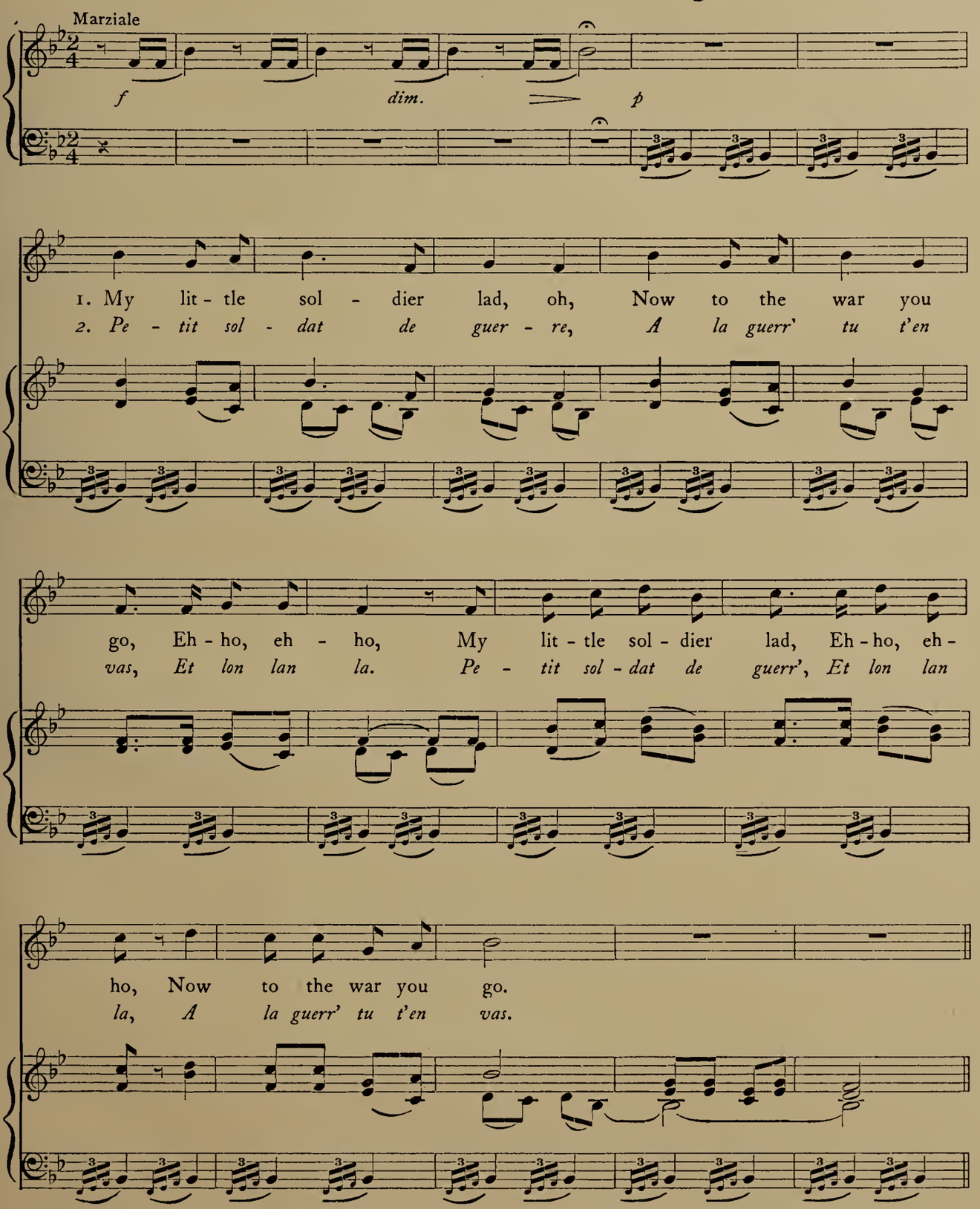
SOLO: Little Jeannette has the daintiest feet;
CHORUS: Little Jeannette has the daintiest feet;
SOLO: Little Jeannette's shoes are always so neat;
CHORUS: Little Jeannette's shoes are always so neat;
SOLO: The daintiest feet,
With shoes always neat;
CHORUS: The daintiest feet,
With shoes always neat;
SOLO: Her dear little face
Has exquisite grace.
CHORUS: Her dear little face
Has exquisite grace.
SOLO: Her cheeks make you dream
Of peaches and cream.
CHORUS: Her cheeks make you dream
Of peaches and cream.
SOLO: Her eyes are as bright
As stars in the night.
CHORUS: Her eyes are as bright
As stars in the night.
SOLO: Come, little Jeannette, enter our ring,
Come join in our dance, join us and sing.
CHORUS: Come, little Jeannette, enter our ring,
Come join in our dance, join us and sing.

4

Solo: Ma Jeanneton a le pied petiton;
Choeur: Ma Jeanneton a le pied petiton;
Solo: Ma Jeanneton a le mollet tout rond;
Choeur: Ma Jeanneton a le mollet tout rond.
Solo: Le pied petiton,
Le mollet tout rond.
Choeur: Le pied petiton,
Le mollet tout rond.
Solo: Le genou bien fait,
La jambe blanchette.
Choeur: Le genou bien fait,
La jambe blanchette.
Solo: La gorge jeunette,
Le cou grassouillet.
Choeur: Le gorge jeunette,
Le cou grassouillet.
Solo: Les yeux biens fripons,
Les cheveux tout blonds.
Choeur: Les yeux bien fripons,
Les cheveux tout blonds.
Solo: Entrez Jeanneton, maridondaine,
Entrez Jeanneton dedans le rond.
Choeur: Entrez Jeanneton, maridondaine,
Entrez Jeanneton dedans le rond.

The little soldier

Petit soldat de guerre



più f

2. I'm off to join the fight, oh, Fight-ing the king's grim foe, Eh - ho, eh - ho, I'm
2. Je m'en vais à la guer - re, Au ser - vi - ce du Roy, Et lon lan la, Je

più f

off to join the fight, Eh-ho, eh - ho, To fight the king's grim foe.
m'en vais à la guerr', Et lon lan la, Au ser - vi - ce du Roy.

mp

3. If you should see my lass, oh, Tell her I love her so, Eh - ho, eh - ho, If
3. Si tu vois mon a - mi - e, Je t'en pri' sa - lu' la, Et lon lan la, Si

p

you should see my lass, Eh - ho, eh - ho, Tell her I love her so.
tu vois mon a - mi', Et lon lan la, Je t'en pri' sa - lu' la.

mf

4. Which one to give your love, oh, How shall I ev - er know? Eh - ho, eh - ho, Which

4. Com - ment la sa - lue - rai - je, Si je n'la con - nais pas? Et lon lan la. Com -

mf

one to give your love, Eh - ho, eh - ho, How shall I ev - er know?

ment la sa - lue - rai-je Et lon lan la, Si je n'la con - nais pas?

5. More sweet than all the rest, oh, My lass you'll find, I trow! Eh - ho, eh - ho, More

5. Est fa - cile à con - naî - tre, Sa pa - reil - le n'a pas. Et lon lan la. Est

p

sweet than all the rest, Eh - ho, eh - ho, My lass you'll find, I trow!

fa - cile à con-naître, Et lon lan la, Sa pa - reil - le n'a pas.

6. She wears the gold - en cross, oh, Her hose the lil - ies show, Eh - ho, eh - ho, She

6. Ell' por - te la croix d'o - re, La fleur de lys au bas, Et lon lan la, Ell'

mf

wears the gold - en cross, Eh - ho, eh - ho, Her hose the lil - ies show.

por - te la croix d'or, Et lon lan la, La fleur de lys au bas.

8.....

cresc. *f*

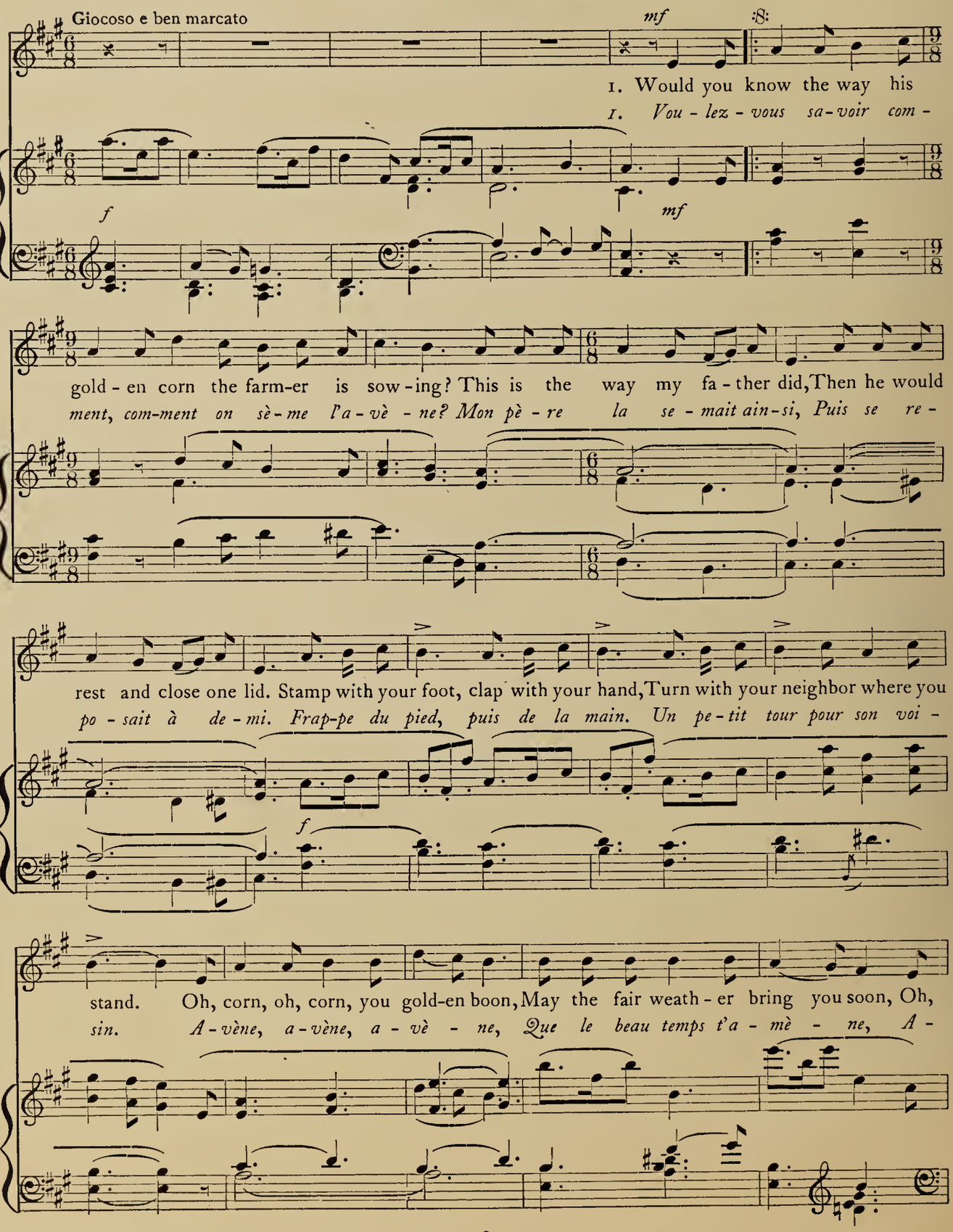
dim. *sempre* *al* *fine*

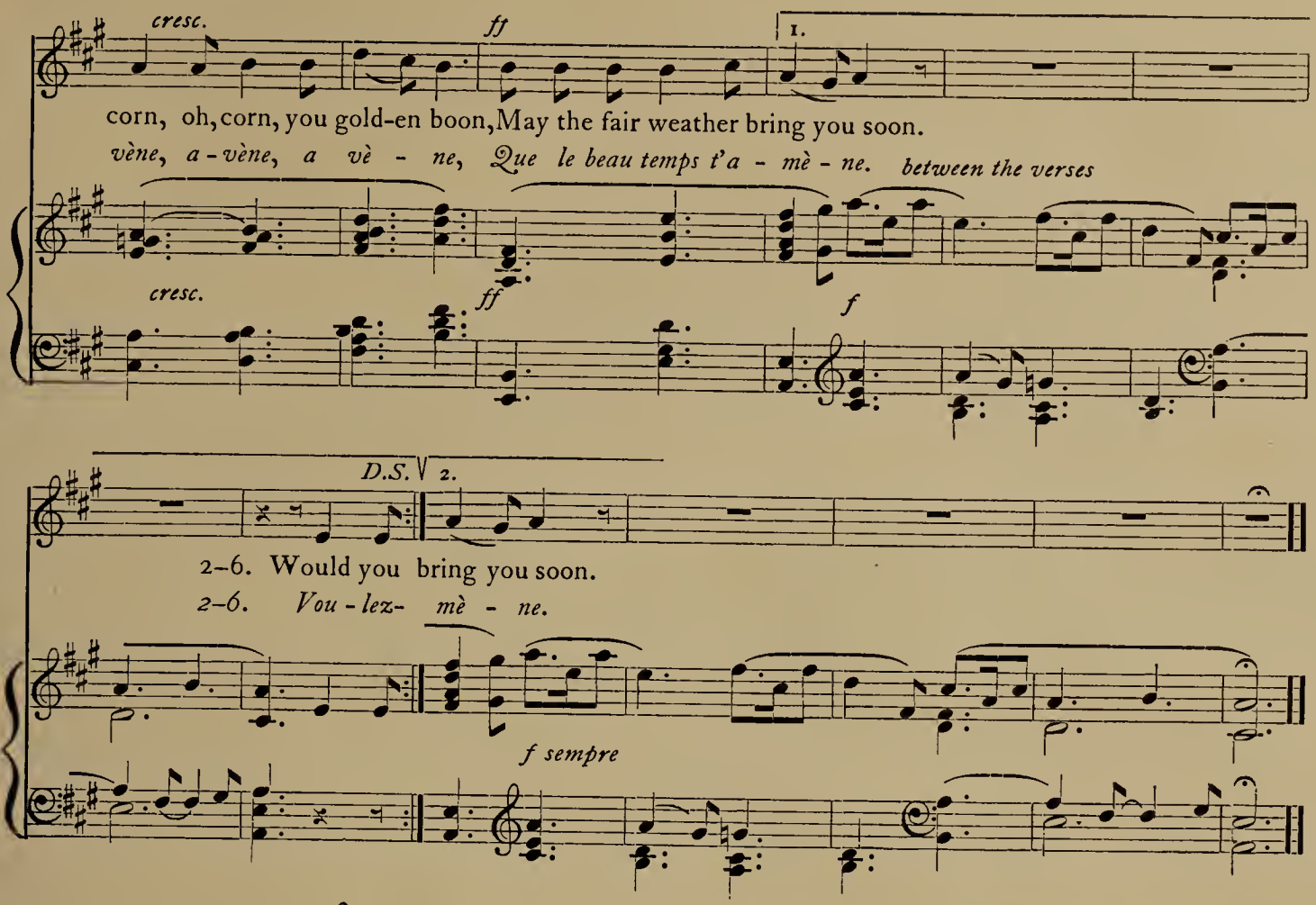
più dim.

morendo

ppp

The farmer's work
Chanson de l'avène





2

Would you know the way his golden corn
the farmer is mowing?
This is the way my father did,
Then he would rest and close one lid.
Stamp with your foot, clap with your hand,
Turn with your neighbor where you stand.

Oh, corn, oh, corn, you golden boon,
May the fair weather bring you soon,
Oh, corn, oh, corn, you golden boon,
May the fair weather bring you soon.

3

Would you know the way his golden corn
the farmer is reaping?
This is the way, etc.

4

Would you know the way his golden corn
the farmer is stacking?
This is the way, etc.

5

Would you know the way his golden corn
the farmer is threshing?
This is the way, etc.

6

Would you know the way his golden corn
the farmer is eating?
This is the way, etc.

2

Voulez-vous savoir comment, comment on fauche l'avène?
Mon père la fauchait ainsi,
Puis se reposait à demi.
Frappe du pied, puis de la main.
Un petit tour pour son voisin.

Avène, avène, avène,
Que le beau temps t'amène,
Avène, avène, avène,
Que le beau temps t'amène.

3

Voulez-vous savoir comment, comment on lie l'avène?
Mon père la liait ainsi, etc.

4

Voulez-vous savoir comment, comment on tasse l'avène?
Mon père la tassait ainsi, etc.

5

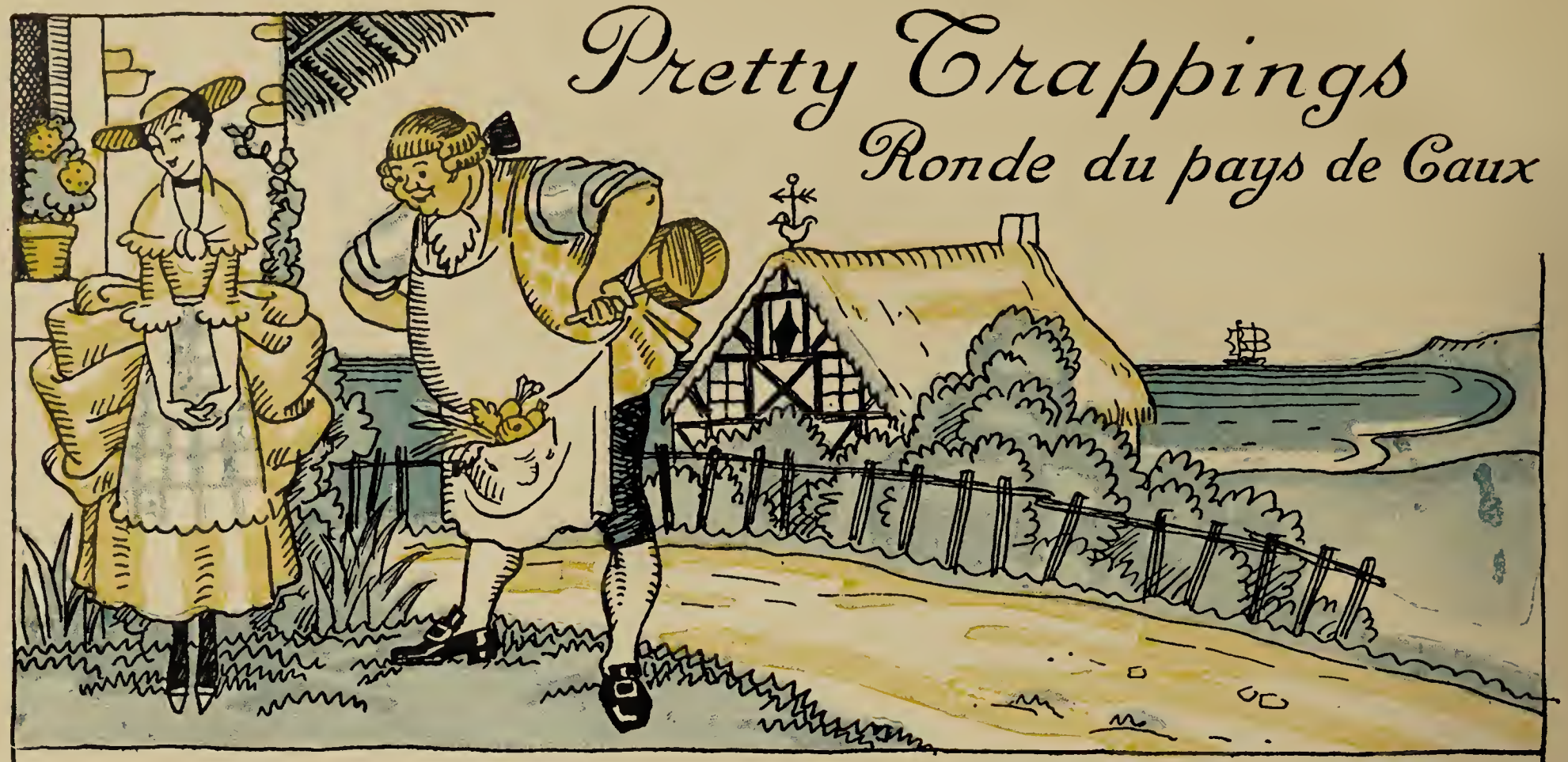
Voulez-vous savoir comment, comment on vanne l'avène?
Mon père la vannait ainsi, etc.

6

Voulez-vous savoir comment, comment on mange l'avène?
Mon père la mangeait ainsi, etc.

Pretty Trappings

Ronde du pays de Caux



Comodo

f REFRAIN :S:

1. I can move one foot, But the other's good for noth-ing; I can move one foot, But the oth-er is no good.

1. J'ai un pied qui r'mue Et l'au-tre qui ne va guè-re. J'ai un pied qui r'mue Et l'au-tre qui ne va plus.

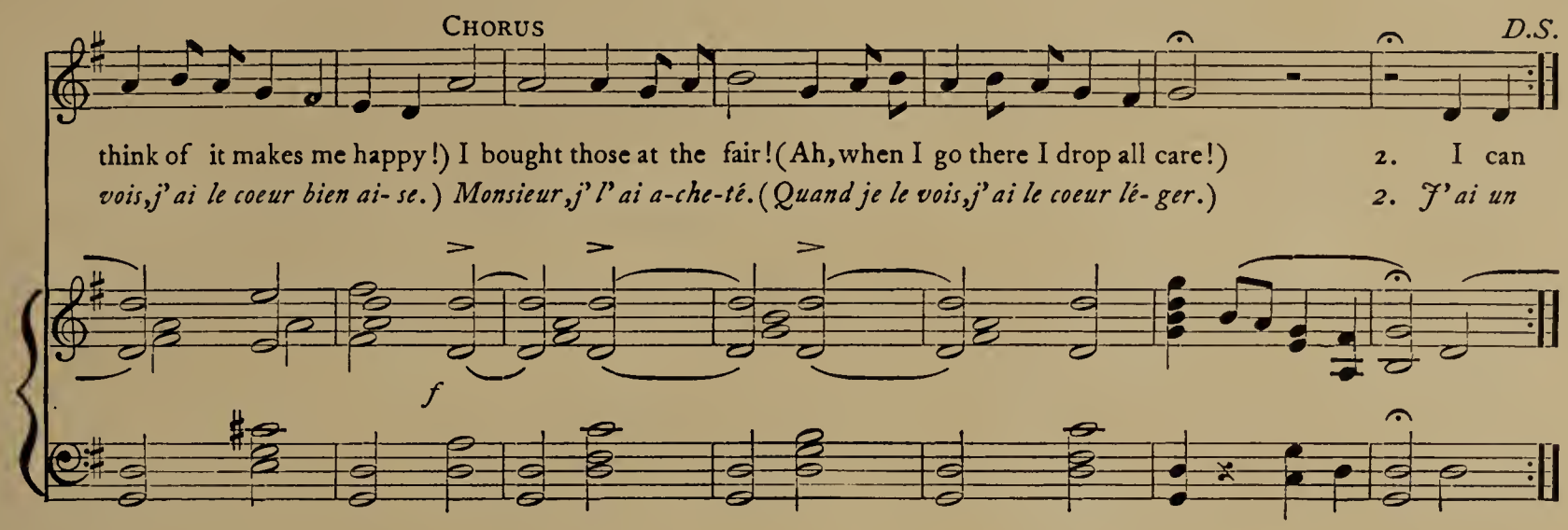
FINE

SOLO

Those pret-ty shoes that you have there, Oh, tell me, who gave you those to wear? I bought those at the fair! (Ah, just to

Ces beaux sou-liers que vous a-vez, Ah! di-tes-moi, qui vous l'a don-né? Mon-sieur, j'l'ai a-che-té. (Quand je le

* The 2nd voice part is optional



2

I can move one foot,
But the other's good for nothing;
I can move one foot,
But the other is no good.

That pretty dress that you have there,
Oh, tell me who gave you that to wear?
I bought that at the fair!
(Ah, just to think of it makes me happy!)
I bought that at the fair!
(Ah, when I go there I drop all care).

3

I can move, etc.

That pretty shawl that you have there,
Oh, tell me who gave you that to wear?
I bought that, etc.

4

I can move, etc.

That pretty hat that you have there,
Oh, tell me who gave you that to wear?
I bought that, etc.

5

I can move, etc.

That pretty ring that you have there,
Oh, tell me who gave you that to wear?
He whose name I shall bear!
(Ah, just to think of him makes me happy!)
He whose name I shall bear!
(I shall be his, and he mine for e'er).

I can move one foot,
But the other's good for nothing;
I can move one foot,
But the other is no good.

2

J'ai un pied qui r'mue
Et l'autre qui ne va guère.
J'ai un pied qui r'mue
Et l'autre qui ne va plus.

Cette belle robe que vous avez,
Ah! dites-moi qui vous l'a donné?
Monsieur, j'l'ai acheté.
(*Quand je le vois, j'ai le coeur bien aise*)
Monsieur, j'l'ai acheté.
(*Quand je le vois, j'ai le coeur léger.*)

3

J'ai un pied, etc.

Ce beau fichu que vous avez,
Ah! dites-moi qui vous l'a donné?
Monsieur, etc.

4

J'ai un pied, etc.

Ce beau bonnet que vous avez,
Ah! dites-moi qui vous l'a donné?
Monsieur, etc.

5

J'ai un pied, etc.

Ce bel anneau que vous avez,
Ah! dites-moi, qui vous l'a donné?
Monsieur, c'est mon fiancé,
(*Quand je le vois, j'ai le coeur bien aise*)
Monsieur, c'est mon fiancé
(*Quand je le vois*) *qui me l'a donné.*

J'ai un pied qui r'mue
Et l'autre qui ne va guère.
J'ai un pied qui r'mue
Et l'autre qui ne va plus.

The Nosegay
Le bouquet de ma mie

Allegretto

1. Yes- ter - eve I lost the
2. *J'ai per - du hi - er au*
lier, if I should
lier, ne te fâch'

f *mf*

bunch of flowers my sweet-heart gave me, And in my search for it not ev - en risk of
soir Le bou - quet de ma mi - e, Je suis ve - nu le re - cher-cher Au pé - ril
kiss your sweet-heart,don't be jeal - ous, To such al - lur - ing grace and charm as hers none
pas Si j'em - bras - se ta mi - e, Car en pas-sant par de - vant moi Ell' m'a pa -

life shall stave me. As you pass, my pret - ty miss, Give me just one lit - tle kiss,— Ah,
de ma vi - e. En pas - sant par de - vant moi Bell' ber-gère, em-bras - se - moi,— Em -
can be cal - lous. To re - pay for what you miss, You in turn may take a kiss,— Ah,
ru jo - li - e. Pour te pay - er de re- tour Em bras-se - la à ton tour,— Em -

1.

kiss me, ah, kiss me, kiss me, kiss me!
bras - se, em-brass', em-brass', embras - se.
kiss her, ah, kiss her, kiss her, kiss her!
bras - se, em-brass', em-brass', embras - se.

2. My cav-a -
2. Beau cav-a -

2.

me!
se.

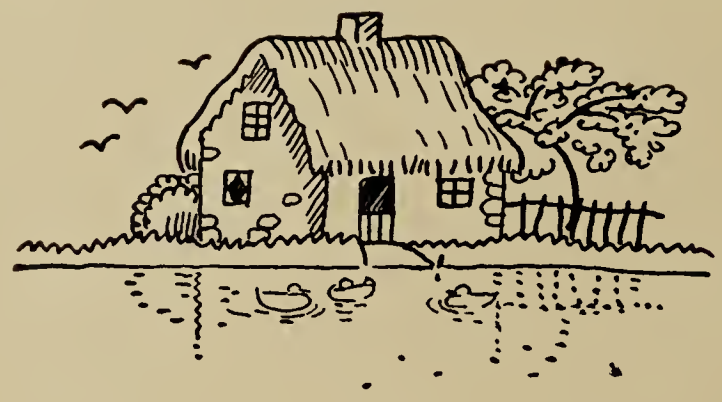
ROUND DANCE

f

Ah, kiss her, ah,
Em-bras - se, em -

kiss her, kiss her, kiss her!
brass', em-brass, em- bras - se!

sf



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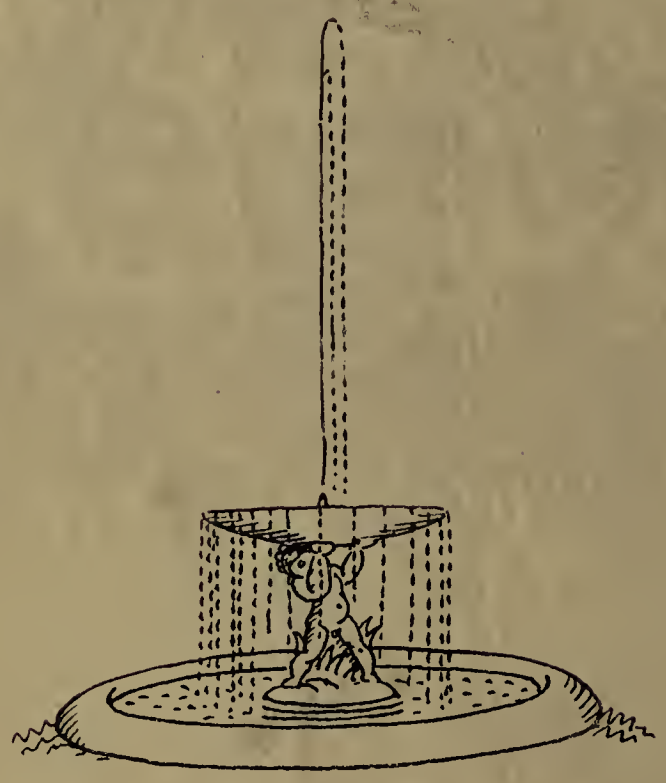
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